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ABSTRACT

A 10-week unit of study of Appalachian literature and culture, focusing on Harriette Arnow's novel, "The Dollmaker," is designed to deepen Appalachian students' awareness of their rich cultural heritage as well as to encourage non-Appalachians' appreciation of backgrounds different from their own. One week is allotted for teacher-presented background material on the geography, flora, fauna, history, and language of the region. Four weeks are devoted to "The Dollmaker," including biographical data about Arnow, commentary by Joyce Oates, a film on strip-mining, daily classroom discussion, and occasional quizzes. "The Dollmaker" illustrates the strength of the mountain woman, reflects the problems of Appalachian parents in adjusting to urban life, is affordable, available in paperback format, and popular. During the final three weeks, students are to prepare and present demonstrations on one of the arts or crafts indigenous to the Appalachians. Appended to the lesson plans are: selected bibliographies of resources, films, poetry, prose, folklore, drama, music and dance, arts and crafts; background of the Appalachian region; a syllabus for "The Dollmaker"; biographical data on Harriette Arnow; Cratis Williams' classification of Appalachian stereotypes; and selected poems from "The Mountains have Come Closer" by Jim Wayne Miller. (NEC)

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ED209048

APPALACHIAN LITERATURE AND CULTURE

A Teaching Unit for High School Students

by

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RC 013012

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Berea College Appalachian Center

APPALACHIAN LITERATURE AND CULTURE

A Teaching Unit for High School Students

Joan M. Brennan

July 22, 1981

Appalachian Workshop Project

OUTLINE

I. Rationale

II. Teaching materials

III. Background to unit

A. Geography

B. Flora and Fauna

C. History

D. Language

E. Film: "Oaksie"

F. Poetry excerpts from Jim Wayne Miller's Mountains.

G. Evaluation: oral and written discussion

IV. The Dollmaker

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B. Biographical data

C. Critical commentary

D. Film and discussion

E. Method

F. Chart on stereotypes

G. Evaluation

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B. Periodical research: oral report

C. Research paper

OUTLINE (continued)

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Resources

A - Background of Appalachian region

B - Bibliography: films

C - Bibliography: poetry

D - Syllabus, The Dollmaker

E - Biographical data, Harriette Arnow

F - Cratis Williams' classification of Appalachian stereotypes

G - Bibliography: prose

I - Bibliography: folklore

J - Bibliography: drama

K - Bibliography: music and dance

L - Bibliography: arts and crafts

M - Selected poems from The Mountains Have Come Closer, Jim Wayne Miller

Teaching Materials: Class set of The Dollmaker, Harriette Arnow

On reserve in school library:

Dykeman, Wilma. The Tall Woman

Ehle, John. The Landbreakers

McCarthy, Cormac. The Orchard Keeper

_____ Suttree

Miller, Jim Wayne. The Mountains Have Come Closer

Norman, Gurney. Kinfolks

Still, James. River of Earth

Stuart, Jesse. Taps for Private Tussie

Time Allotment: 10 weeks

1. Background: five days
11. The Dollmaker: twenty days
111. Independent projects and extra-credit work. fifteen days

RATIONALE

Since I teach in an inner city high school that includes three minorities - Blacks, Jews, and Appalachians - I hope through a study of Appalachian literature and culture to deepen Appalachian students' awareness of their rich cultural heritage as well as to encourage non-Appalachians' appreciation of backgrounds different from their own.

I plan to balance this study by a similar one centered around the literature and culture in the Black and Jewish traditions.

The conventional curriculum adequately covers the same ground for the majority of the students.

This course of study will focus on the positive aspects of Appalachian culture as manifested in the arts. After one week of background material led by the teacher, the students will be guided in independent projects of their choice in areas of interest according to their individual and varying abilities. Quizzes and frequent checks on their progress will, I hope, prevent malingering.

The School for Creative and Performing Arts, where I teach, encourages integration of academic subjects with arts classes, so this inter-disciplinary approach is in keeping with the philosophy of the school.

I have chosen for classroom study Harriette Arnow's The Dollmaker because it not only shows the strength of the mountain woman, but also reflects the problems of Appalachian parents in adjusting to life in the city. This aspect should lead to class discussions that will help the Appalachian youth better understand their parents while helping other students better understand their Appalachian counterparts

Also determining this novel choice is its affordability in paperback, its availability, and its popularity (which will undoubtedly increase after the release of the movie version.)

As far as I know, there is at present no teaching unit in Appalachian studies in the Cincinnati Public High Schools. Since my school is located in the Over-the-Rhine area, where Appalachians make up the majority of the population, it is fitting that the School for Creative and Performing Arts should spearhead the effort of urban schools to make America proud of its Appalachian heritage.

1. Background for unit (See Appendix A)(See also bibliography of Resources in Appendix)

   A. Geography

   B. Flora and fauna

   C. History

   D. Language

   E. Film "Yesterday's People" followed by discussion (See Appendix B)

   F. Selections from Miller's The Mountains Come Closer (handout)

   G. Evaluation: Essay based on key concepts

      Alternative test:

      Answer fully the following questions:

      1. Name the nine states in the Appalachian region of the United States.

      2. What common geographical feature enable us to discuss these states as an entity? In your answer, include distinctions in the region.

      3. What personal characteristics do the Appalachian people generally share?

         What historical facts help account for these traits?

      4. Write a convincing argument in which you agree or disagree with the following statement:

         If a person wants to succeed in America, he should speak in standard American dialect.

         (Choose either side of the question you wish; evaluation will be based upon the strength of your supporting arguments.)

E. Following the background data introducing the unit, show a film portraying the Appalachian people as authentically as possible. I should hope to be able to show "Yesterday's People" from Appalshop, but if that is not possible I shall seek alternatives through the Urban Appalachian Council and from the Cincinnati Public Library, which has a fine film selection. (See Appendix B for Film Bibliography.)

F. See Appendix C: Read and discuss Dr. Miller's poems.

G. Following a discussion of the film in context with the material discussed prior to its viewing, I will require a written essay based on key concepts of the unit.

11. The Dollmaker

A. Distribute syllabus. (See Appendix D.)

B. Biographical data, Arnow. (See Appendix E.)

C. Commentary by Joyce Oates, pp. 601-8 of text.

D. Film on strip-mining: "Rich Land, Poor Land"

1. Supplement with references from Caudill and Fetterman.

2. Hold class discussion on social justice and economic effect of ecological actions.

E. Method:

1. Assign about 30 pages a night. (See Appendix D.)

2. Hold brief daily discussions of text.

3. Give occasional quizzes on assigned chapters.

4. Remainder of class: independent work

F. Dictate Curtis Williams' classification of Appalachian stereotypes. (Appendix F) In their notebooks, students will list these on separate sheets, listing characters and events on separate sheets, with characters and events in the the story that fit or contradict the stereotype. Later, students will convert this data to a chart.

G. Test: Character sketch of Gertie Nevels, usual method.

111. Long-range project (See Appendices G-L)

Each student will prepare a class presentation demonstrating one of the arts or crafts indigenous to the Appalachians and related to his or her major field. In giving the presentation, the student will give the history, background, and other relevant information concerning the project, stating his sources of information.* Where appropriate, students may collaborate.

A. Drama: story telling; tall tale; monologue such as "Brier's Sermon"; novel enacted, such as the dramatization of John Fox, Jr.'s work; or short stories improvised.

B. Voice: Singing a ballad or folk tune

C. Dance: Demonstrating country dancing or folk dancing; directing the other students in a square dance or sponsoring a square dance for the school.

D. Music: Playing authentic Appalachian music on a stringed instrument.

E. Art: Visual arts; manual arts, such as ceramics and carving, sculpting, or whittling; crafts, such as quilting, basketweaving, making corn-husk dolls or apple dolls. Included in this category, also, would be a pictorial essay of Appalachian culture for the students of photography.

* I plan to contact the Appalachian Council to arrange for local artists and craftsmen who can demonstrate these arts.

IV. Book report (See Appendix G)

Students will write a book report according to the specified form, choosing one of the books listed in the selected bibliography I will give them.

V. Extra-credit : oral research report

Consulting The Reader's Guide to Periodical Literature, the student may research a recent article appearing in a magazine or other periodical relating to contemporary events in the Appalachian region. He will present the information to the class in an oral report.

VI. Option: research paper

If feasible, the research paper required of college-bound eleventh graders will be assigned on the general topic of Appalachia. Students will narrow their topics to one aspect of Appalachian life. They should justify their choice by relating it to their major or minor fields of study at the school.

VII. Evaluation of unit: essay based on the character of Gertie Nevels

Alternative essay test:

Directions: Answer the following questions as fully as possible. Support your opinions with examples from the text or reasons, as appropriate.

1. Did ~~Clovis's~~ Gertie's mother give Gertie good advice when she urged Gertie to follow Clovis into the city instead of buying the Tipton place?

2. (a) In what ways did Reuben share his mother's values? Be specific.
   (b) Will Reuben be better off "back home" than as if he had stayed in the city?
   (c) Explain Gertie's reasons for reacting as she did when she learned where Reuben had gone.

3. Contrast Gertie's and Clovis's views on religion. Who, in your opinion, was the more "religious"? (Remember, reasons!).

Evaluation (2)

4. What did Gertie mean when she said, "I want em to be happy, but I don't know as I want em to ... adjust"?

   In answering this question, consider the following points: Can the children be happy in their new setting without adjusting? What adjustments would be beneficial for them to make? Which harmful? What selective process can they make in choosing? How can they decide what to keep? What to reject? What of their new environment to accept? Who do you think will be influential in their development besides their mother?

5. Defend or debate the following statement: Clovis was, in many ways, selfish and immature.

6. Cite some of the degradations the Nevel family have to endure in their new dwelling place.

7. What does the block of cherry wood symbolize in this story? Relate this to Gertie; to Cassie.

8. In view of the fact that Gertie considered her whittling of dolls "foolishness" and that she did not earn her livelihood by dollmaking, justify the title of this novel, <u>The Dollmaker</u>.

9. Write a sequel to this story. Begin your episode ten years from where this novel leaves off.

10. Write a well-developed character sketch, supporting the following thesis:

    While fighting against nearly insuperable odds, Gertie Nevels proved herself a woman of strength, courage, and integrity.

APPENDIX

Selected Bibliography of Resources

Adamson, Judy, Andy McLaurin, Sherilyn Forrester. Appalachian Studies Guide. Chapel Hill, North Carolina: Carolina Regional Theatre, 1977.

Campbell, John C. The Southern Highlander and His Homeland. Lexington: University of Kentucky Press, 1969. (original copyright, 1921).

Caudill, Harry. Night Comes to the Cumberlands. Boston, Little, Brown, and Company, 1963.

Fetterman, John. Stinking Creek. E. P. Dutton, 1967.

Hays, William S. "Mountain Language and the English Classics". Mountain Review, Fall, 1975.

Madden, David. Remembering James Agee. Louisiana State Univ. Press, 1964.

Miller, Jim Wayne. Appalachian Values/American Values: The Role of Regional Colleges and Universities. Bowling Green, Ky. 1977.

Williams, Cratis D. The Southern Mountaineer in Fact and Fiction. Vol. 3, Appalachian Journal.

Appendix A

II. Geography of Appalachia

A. Geographical Determination of Appalachia

B. Concentration on Eastern Kentucky

C. Maps

D. Flora and Fauna

E. Class Structure

F. Goals

G. Time Allotment

H. Testing

II. Geography of Appalachia

A. Geographical Determination of Appalachia

1. Area of Appalachia stretches from Canada to northern Alabama; 2,000 miles long and 200 miles wide; states involved.

2. Southern Highlands or Southern Appalachia - (detailed information may be found in Campbell's book, pp. 10-18) - this area mainly includes the region south and west of the Hudson River, mainly from Pennsylvania southwest to Alabama - 150,000 square miles, an area the size of Japan or Poland, population of 20 million. (See map on page 1 of Campbell's book for the nine states involved.)

3. Three main regions in Southern Appalachia:

a) Blue Ridge - granite mountains; eastern section of Appalachia; rugged mountains; waterfalls, etc.; includes the Blue Ridge in Virginia and the Smokies of North Carolina and Tennessee.

b) Ridge and Valley - long, wide valleys; natural lines of communication; urban; over half of Appalachian population lives in this area.

* Pages /0-/3 of this paper are reproduced from the unit plan of Jeanne Tarullo Hays, July 18, 1977, Appalachian Workshop Project.

c) Cumberland-Allegheny Highland - sandstone; lower heights than in Blue Ridge; mineral resources here; Eastern Kentucky is a part of the Cumberland Mountains.

B. Concentration on Eastern Kentucky

1. Actual counties involved; also cities and towns included. (part of the Cumberland-Allegheny Highland)

2. How does Eastern Kentucky compare with the rest of Appalachia? What are the main resources; what is the size, terrain, etc. Oral discussion.

C. Maps

1. Students will be given different maps of Appalachia. Some maps will show the three main regions, others will show a detailed, intense county study of Southern Appal.

D. Flora and Fauna

1. a) Activity: Students will be asked to orally name trees, plants, flowers, etc that they are familiar with in their area.

b) Oral discussion will follow - have they visited other areas where the trees, etc. were quite different? Explain.

c) Rainfall - no less than 45" in the area. Discuss the importance of rainfall compared with the rest of the nation.

2. Activity: Discussion of Red River Gorge. Why was and is it biologically priceless? A debate could also take place over the damming of the Gorge.

E. Class Structure

1. a) hollow folk - traditional, mountain people

b) town folk - professionals, businessmen, etc.

c) big road folk - left the hollows - gone up the "road" to the "big city". - or moved along the "big road" between the hollow and the town.

III. History of Appalachia

A. Ancestry

B. Pioneer Routes

C. Indian Appalachia

D. Appalachia's Role thru U.S. History in Major Wars

E. Coal Industry

F. Appalachian Migration

G. Goals

H. Time Allotment

I. Testing

III. History of Appalachia

A. Ancestry

1. Where the Appalachian people originated. Using Cratis Williams' lecture on "The Appalachian Experience" explain the history of the "Scotch-Irish" people:

a) Border people - rather isolated - lived between Scotland and England; lived in this border area as a result of repeated invasions from Anglo-Saxons, Romans, etc.

b) Border folk beliefs - fatalists, male and female equality. (property was passed down from mother)

c) Border people were sent to Northern Ireland to prevent Catholicism. They carried with them: oldest English dialect, mastery of old skills, independence, pride, and blue eyes and blond hair.

2. Another theory regarding the ancestry of Appalachians - Harry Caudill's theory:

a) Orphans, penniless workmen, debtors and "human refuse" from England were taken to or escaped to the New World.

b) Because these people could not adjust to the plantation life, they ran to the interior - to Appalachia.

3. Additional groups in Appalachia:

a) The Germans - settled in Pennsylvania and the Shenandoah Valley. They retained their Lutheran Protestant Church and their language.

b) Heterogeneous group - French, Welsh, English etc. - coming out from the colonial section of America - for economic opportunity, political glory or fleeing responsibilities.

B. Pioneer Routes

1. Appalachian Settlement 1730-1775

a) Port of entry - Philadelphia, not Southern ports

b) Moved down the mountain chain because the land around Philadelphia was settled.

c) Settlement occured in North Carolina, others went to Pittsburgh, and came down the Ohio River, while others (including Daniel Boone) came through the Cumberland Gap.

2. The map (page 33) in Campbell's book displays these routes.

C. Indian Appalachia

1. Indians came into North America from Asia at least 20,000 years ago.

2. Evidence today of the Indian existence in Appalachia:

a) Adena - many sites in Kentucky

b) Hopewell

c) Cherokee

3. The Cherokee in Southern Appalachia

a) Own language and newspaper

b) Sequoya

c) Trail of Tears - migration of Cherokee -"Wilderness Road"

18

4,000 died on way to reservation in Oklahoma.

4. Intermarriage between Appalachians and Indians

D. Appalachia's Role thru U. S. History in Major Wars

1. Revolutionary War

a) Appalachians served as effective soldiers because of their "know-how" in guerilla tactics.

b) Appalachian participation in significant colonist's victories.

* Saratoga - when the British were defeated, the French joined the American struggle.

* King's Mountain - on border between North and South Carolina

2. War of 1812

a) British invasion of United States

b) Battle of New Orleans - Jackson emerged as hero of the war.

c) Jackson - 7th President - first President not from Massachusetts or Virginia - country people liked him ("one of their own")

d) Oliver Hazard Perry - distinguished himself in Naval victories on the Great Lakes - Hazard, Ky. was named for him.

3. Mexican War

a) Annexation of Texas by United States

b) Tennessee distinguished as Volunteer State

4. Civil War

a) On the whole, Appalachians were Union-sympathizers and non-slave owners - Republicans. Some families split and fought against each other.

b) Informal groups ravaged the countryside in Appalachia claiming allegiance to the North or South as a front for their actions.

c) Feuds - usually resulted among families who fought on opposite sides during the war.

* Activity: Speaker - Roy G. Eversole to talk about the French - Eversole feud.

d) Post Civil War - Appalachia was forgotten by the North and chastised by the South. As a result, Appalachia was grossly neglected in state expenditures - road-building, education, etc.

e) John Fox Jr.'s Little Shepherd of Kingdom Come - a good account of Appalachian emotional upheavals during the Civil War. Reading

5. Twentieth Century Wars

a) In spite of being neglected in areas of community development, Appalachians remained loyal to national government - folk heroes such as Sgt. York evolved; in WWII Breathitt Co., Ky. never had to draft a single one of its citizens; little draft resistance during Vietnam War (several Hazard High School's graduates were killed and decorated in the war - Stringer, Stamper, and Clark boys) (Bobby Davis Park was erected for all the boys killed in WWII from Perry Co., Ky. - approximately 200 boys)

E. Coal Industry

1. Major industry of Eastern Kentucky
2. Coming of the railroad to Hazard
3. Influx of people of different ethnic backgrounds to work in the mines. (Poles, Italians, Blacks, Greeks, etc.)
4. Merchant class developed as a result of coal boom

* Activity: Speaker - Willie Dawahare to speak of his family as members of this merchant class

5. UMWA in the coal industry

a) Activity: Suggested movie if available -"Harlan County, USA"

b) Attempts to organize non-union strip mines in early 1960's. Roving pickets were led by Vernon Gibson from Knott Co., Ky. - much violence erupted as a result.

c) Activity: Speaker - Bill Perkins of Hazard, Ky., a UMWA enforcer.

6. Broad form deeds and coal camps (Hardburly, Vicco, etc.)

7. Reading: James Still's River of Earth - selections read to the class on the subject of mining and coal camps.

F. Appalachian Migration

1. Beginning significantly in WWII, many Appalachians migrated to the North mainly to find work in the factories of Cincinnati, Detroit, etc.

2. This was perpetuated in the 1950's during the coal bust when natural gas and oil became very popular and automation replaced manpower in the mines.

V. Appalachian Language

A. Bi-dialectical Approach to Learning English

B. Appalachian Speech

C. Goals

D. Time Allotment

E. Testing

V. Appalachian Language

A. Bi-dialectical Approach to Learning English

1. Explanation of how dialects are equal and separate forms under the American Dialect spectrum. Standard American English is a dialect also, but it is the prestige dialect. Unfortunately, dialects have a way of stereotyping people. Many feel that a New England dialect signifies power, wealth and "class", whereas an Appalachian dialect mirrors apathy, ignorance and poverty.

2. The bi-dialectical approach does not discredit any dialect but teaches certain dialects for particular situations - just as a person has different clothes in his wardrobe for different occasions.

3. Summarize Alexander Solzhenitsyn's Nobel Lecture (personal notes)

B. Appalachian Speech

1. The oldest known English language - dates back to Elizabethan, Middle and some Old English survivals.

2. Reading: Read "Mountain Language and the English Classics", William S. Hays , in the Mountain Review to show examples of language survivals.

3. One half million to one million of the thirteen million Appalachians speak this oldest known English Language.

4. Examples of Appalachian speech

a) Appalachian speaker doesn't open his mouth when speaking.

b) Many negatives intensify instead of cancelling each other out.

c) The love of "r".

Ex. window - winder widow- wider

hollow - holler ought - orta

Shape for the "r" before saying the vowel.
"b" + shape for "r" - slides into "r" == bear

d) Vowels

- split and dipthongized: "ma-an" (man)

- short "e" changes to short "i" before nasal:

"pin" (pen) "Jinkins" (Jenkins)

e) Insertion of the "a"

"a-hunting", "a-saying" - similar to a song, makes it melodic

f) Prepositions

many clustered together

5. Activity: Play the taped recording of Cratis Williams' recitation of "The Three Little Pigs".

6. Reading: Two additional readings on the subject may be found in Voices from the Hills. They are Earl F. Schrock, Jr.'s article and James Robert Reese's work. (page 460 and 474)

C. Goals for Chapter V

1. Perception that dialects are equal - one is not better than another.

2. Knowledge of specific characteristics of Appalachian speech.

D. Time Allotment: Two-three days

E. Testing: Brief objective testing on the characteristics of Appalachian speech and what makes it unique.

APPENDIX B

SELECTED BIBLIOGRAPHY: FILMS

"Appalachian Genesis" * 29 minutes $45.00

Presents a sampling of the issues that faced young Appalachians in the early '70's: coal mining, educational system, job opportunities, recreational and health facilities, and politics.

"The Holy Ghost People"

Profile of the Pentecostal Church. Dramatic portion on snake handlers.

"The Kingdom Come School" 22 minutes $35.00

Portrait of a one-room schoolhouse, grades one through eight. Documentary of teaching/learning practises in rural school districts.

"Music Makers of the Blue Ridge"

Examples of regional folk music

"Nimrod Workman" * 35 minutes $40.00

Nimrod's reminiscences about early union organizing and his life as a coalminer of 42 years are interspersed with the traditional ballads and original compositions for which he is famous. Nimrod is irrepresible. A delightful film.

"Oaksie" * 22 minutes $35.00

This film is a sensitive portrait of basketmaker, fiddler and harp player Oaksie Caudill from Letcher County, Ky. Whild going through the many steps of making a basket, Oaksie talks about his craft, his music and his life.

*Available through Appalshop Films, Inc.

Film Bibliography (2)

"Rich Land, Poor People"

A focus on problems resulting from exploitation of the Appalachian region.

"Sourwood Mountain Dulcimers" * 28 minutes $40.00

A low-keyed production exploring the traditions of southern U.S. folk music; the dulcimer, guitar, banjo, and harp are shown from the making of the instruments to their playing.

"Tomorrow's People" * 17 minutes $30.00

A sight and sound experience of Appalachian mountain music and culture.

"Quilting Women" * 28 minutes $40.00

An enjoyable presentation on the art of quilting which conveys a warm and closeknit picture of this reviving art.

* Available through:

Appalshop Films, Inc.
Box 743 N
Whitesburg, Ky. 41858

In addition to rental fee, send $5.00 for shipping and handling. Order 4 weeks in advance.

APPENDIX C

Selected Bibliography: Poetry

Chappell, Fred. The World Between the Eyes. Univ. of Louisiana Press, 1971.

_____. River. Louisiana State Univ. Press, 1976.

Laska, P. J. D.C. Images and Other Poems. Beckley, West Va: Mountain Union Books, 1975.

_____. Songs and Dances. Prince, West Va.: The Unrealist Press, 1977.

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_____. Watering Places. Knoxville, Tenn.: Puddingstone Press (Box 8800 University Station), 1976.

Miller, Jim Wayne. Dialogue with a Dead Man. Athens: Univ. of Georgia Press, 1974.

_____. The Mountains Have Come Closer. Boone, N.C.: Appalachian Consortium Press, 1980.

Morgan, Robert. Red Owl. W.W. Norton, 1972.

_____. Zirconia Poems. Northwood Narrows, N.H.: Lillabulero Press, 1969.

Roberts, Elizabeth Madox. Song in the Meadow. Viking Press, 1940.

Still, James. Hounds on the Mountain. Viking Press, 1937.

Stuart, Jesse. Man with a Bull-Tongue Plow. Dutton, 1959.

APPENDIX D

Syllabus, The Dollmaker, Harriette Arnow

Biographical data on Arnow (See Appendix F)

Commentary by Joyce Oates, pp. 601-8 of text

Day 1 - chapters 1 & 2 pp. 7-41

Day 2 - ch. 3 & 4, pp. 42-77

Day 3 - ch. 5, pp. 78-97

Day 4 - ch. 6 & 7, pp. 98-128

Day 5 - ch 8, 9, 10, pp. 129-155

Day 6 - ch, 11, 12; pp. 156-190

Day 7 - ch. 13, 14; pp. 191-220

Day 8 - ch. 15, 16; pp. 221-255

Day 9 - ch. 17, 18; pp. 256-288

Day 10 - ch. 19,20; pp. 289-320

Day 11 - ch. 21, 22, 23; pp. 321-364

Day 12 - ch. 24, 25; pp. 365-396

Day 13 - ch. 26, 27, 28; pp. 397-435

Day 14 - ch. 29,30; pp. 436-471

Day 15 - ch. 31, pp. 472-491

Day 16 - 32, 33; pp. 492-516

Day 17 - ch. 34, 35, 36; pp. 517-557

Day 18 - ch. 37, 38; pp. 558-581

Day 19 - ch. 39, pp. 582-599

Day 20: test

APPENDIX E

CHRONOLOGY: LIFE OF HARRIETTE ARNOW

1908 Harriette Simpson born July 7, Wayne County, Kentucky.

1912 Family moves to Burnside, Kentucky.

1913 Family moves to the hill above Burnside.

1917 First effort at fiction: story about an ol writing desk written in 4th grade

1918 Family moves to Lee County in eastern Kentucky, where father works in oil fields. Year of great influenza epidemic. Simpson children kept home from school and taught by mother.

1919-1924 Attends St. Helen's Academy, Stanton Academy and Burnside High School. Graduated in 1924.

1924-6 Attends Berea College.

1926 Teaches in rural Pulaski County, Kentucky, for two years.

1928-30 Attends University of Louisville: B.A.

1931 Teacher and principal of small high school in Pulaski County.

1934 Teaches in junior high school in Louisville. Begins Mountain Path.

1939 Goes to Cincinnati and works as waitress. Mountain Path published. Marries Harold Arnow, a newspaper reporter, in March. They move to abandoned farm on Little Indian Creek of the Big South Fork of the Cumberland in Kentucky.

1941 Daughter Marcella born September 22.

1944 Story "The Hunter" published in Atlantic. Harold works for Detroit Times.

1945 Moves to wartime housing project in Detroit in January.

1946 Son Thomas born December 15.

1949 Hunter's Horn published.

1951 Moves to country out from Ann Arbor, Michigan.

1954 The Dollmaker published.

1960 Seedtime on the Cumberland published.

1963 Flowering of the Cumberland published.

1970 The Weedkiller's Daughter published.

APPENDIX F

CRATIS WILLIAMS'

CLASSIFICATION OF APPALACHIAN STEREOTYPES

1. Appalachian mountains com pared to Swiss Alps
2. Log cabins are the main residences.
3. Hunters, guides, moonshiners, feud leaders
4. Old crone in chimney corner
5. The mountain maid is described in terms of a Celtic goddess.
6. Intelligent, industrious mountain mother
7. An outsider made judgments. (Used as a control)
8. Sweetheart problems for the outsider and a mountain maid. Story writer never let them marry: chasm too wide.
9. Innocent, dim-witted character who was often clairvoyant
10. Witch woman
11. Tyrannical child
12. The patriarch acting as the conscience of the community.

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Appendix M: Poems by Jim Wayne Miller from The Mountains Have Come Closer

SATURDAY MORNING

Seven hundred miles inland I wake to waves
crashing beneath the bedroom window. I look
out. Sure enough, the house is plowing
gently—at three knots, maybe—through
a moderate green sea of grass and wild onions.

Nothing else has changed. It's Saturday morning.
Books, bats, balls, dolls and teddy bears
with idiot smiles—the contents of every bedroom
spilled like puzzle pieces over floors.

And every room offers a non-stop show.
Here theme music darts along with the lives
of talking animals. Bells ring, whistles
blow, glass breaks, timbers shatter.

Down the hall the ears of other walls
tingle with teen-age promises of love.
Windows are misted over with so much yearning.
The palm of a catcher's mitt
has broken into a sweat.

In the living room—leftovers of a party
from three years ago. The glasses have grown
elegant fur linings. When I enter, the dip dish
scurries backward like a spider.

The vacuum cleaner whines by me in the hall.
I pause midway between two entertainments
where teenagers pledge undying love
to talking animals.

I open a door and step into the hum and drone
of a thirty-minute wash-cycle.

SATURDAY MORNING (continued)

This is the engine room.
Engine room, engine room, the washer says.

I become a cat trying to back down a tree.
My arms retract into my body until
only the hands stick out, making
feeble burrowing motions.

In the garage I turn myself
into a hammer. I drive two nails into
the wall and hang a while between them.

I become a twenty dollar bill
and hide inside my wallet.
Disguised as an old overcoat, I climb
the folding ladder to the attic, pull
it up after me and sit among suitcases.
Engine room, engine room, the shuddering
attic floor says. But this is the baggage room.

The house plows on through waves of grass, traveling
somewhere. Suddenly I know
I am a suitcase someone else
will live a life out of when we arrive.

Suddenly old friends are in the house. Laughter.
Separated years back, we've wandered around
lost in the American Funhouse. Together again,
what a crowd we are! The walls are angled
mirrors multiplying us many times over.
Each one of us sees the friend he knew
standing back of the one this friend has become,
and shyly, like an unacknowledged companion,
confused by all this familiarity, unseen by our friends,
stands the person we know we are. Laughter.

Moving through the crowd, I realize
I've gradually got used to walking around
in my life a huge elongated trunk and rippled face,
a bulging wrap-around brow, moving on stumpy legs,
my belt just above my shoetops, my chin
riding level with my fly. I have forgotten parts
of myself, my ears lie curled like lettuce leaves,
my hands grow right out of my shoulders,
no wrists or arms or elbows in between.

Glancing past familiar strangers, I try
to hold out a hand to someone who holds out a hand.
Laughter! We hold back all but the little horrors.

IF YOUR BIRTHDAY IS TODAY

Jim Wayne Miller

you are a year older
and well into a cycle which began
with the alignment of Venus and Mars
in your seventh house
which is mortgaged
to the Daylight Savings & Loan Assoc.

Expect your days to accumulate
like old newspapers full of bad news,
to come back canceled checks,
to lie swollen like the pages of a book
left out in the rain.

Stay away from friends, partners; avoid
telephones, since their ringing starts
dozens of memoranda fluttering
in your stomach, like birds
roused out of sleep.

This is no time for a change, keep
wearing those same dirty socks.
If opportunity knocks, say
you gave at the office.

A PLAGUE OF TELEPHONES

Jim Wayne Miller

They infest my life.
Attaching themselves to walls, they sit
like locusts clutching treebark
in a seventeenth summer.
Silence is the scratching
of their feet on scattered papers.
They crawl on me, creep into my ears
and cling there, bulging with bad news, singing
Pharaoh, Pharaoh!

A HOUSE OF READERS

Jim Wayne Miller

At 9:42 on this May morning
the children's rooms are concentrating too.
Like a tendril growing toward the sun, Ruth
moves her book into a wedge of light
that settles on the floor like a butterfly.
She turns a page.
Fred is immersed in magic, cool
as a Black Angus belly-deep in a farm pond.

The only sounds: pages turning softly.
This is the quietness
of bottomland where you can hear only the young corn
growing, where a little breeze stirs the blades
and then breathes in again.

I mark my place.
I listen like a farmer in the rows.

SKYDIVERS

Jim Wayne Miller

When I think of us seated in our separate days,
a hand under my breastbone tightens around a bar,
my seat tips back, rises, and my feet swing free,
as if I were riding a chair-lift in an amusement park.

We are strung out in five seats at fixed
distances from one another, dangling our feet
over treetops, over the heads of funny people
telescoped into themselves, whether thin or fat,

rising past several musics, past zebras and llamas
in their lots. Looking back at one another, we wave and clown.
One by one you turn ahead of me and, still climbing,
I touch my hand to yours as you pass, moving down.

When we are quiet in our separate rooms at night,
I think we are all skydivers falling through our
separate spaces. We float, lie prone in a circle.
Reaching out, we hold hands for a moment, then we're

off on our own currents, tumbling, backpedaling,
swimming or taking the sun in a playground
high over a brown yellow and green checkerboard
where roads run like lines in the palm of my hand.

It is pleasant and so still but we are falling
farther and farther apart through private corridors
of air. The earth grows under us, and begins
to be patches of ground the size of our shadows.

YFNA MEETING

Young Friends of North America, come sing, worship, celebrate and find out what YFNA is about!

Approximate age range 16 - 35

Under the trees in front of Alumni Building Wednesday 3:30-5:30.

SLIDESHOW OF CHINA

Want to see color slides of mainland China in October, 1979, taken by Ben W. Fuson, who was born in China and revisited scenes of his travels 43 years after he left in 1936? Come to Draper, Room 105, at 4 PM, Wednesday.

FRIENDS AND LABOR RELATIONS

Wednesday - 4:00 to 5:30 PM, Draper Room 103.

MEETING FOR WORSHIP, Wednesday, 4:45 PM at Phelps - Stokes Chapel.

Young Friends of High School and College Age have invited Berea College and High School Students to join with all Friends Conference attenders in a Meeting of Song and Silent Worship.

Group singing and Solo performances beginning at 4:45 PM (about twenty minutes) Followed by Silent Meeting in Waiting upon the Lord (about forty-five minutes).

This is the only occasion that Friends will have to share a Meeting for Worship with the entire Berea College community. Music and song leading will be by Young Friends and by Berea high school and college students.

All Friends: Please join us in this very special worship service.

SWIMMING POOL HOURS

The hours for the swimming pool are:
11:30 AM - 1:30 PM
3:30 PM - 5:30 PM
7:00 PM - 8:00 PM

FRIENDS WORLD COLLEGE

Young Friends, and anyone else interested in Friends World College, meet at dinner tonight, 5:30-6:30, in one of the two back dining rooms, whichever is open to FGC, or look for a sign.

This won't be a recruitment pitch, but a discussion of the pros and cons of alternative (experiential/cross-cultural) college education. Students from other colleges are welcome. For specific details about the college, talk with Kirk Wattles or George Watson directly, and see our display in the Industrial Arts Building (as well as all the others).

Niyonu Spann-Wilson and Susan Stark will be in concert promptly at 7:00 PM in Phelps-Stokes Chapel (prior to Barry Hollister's talk).

DISCUSSION WITH BARRY HOLLISTER

Wednesday evening, following his talk at the plenary session, Barry Hollister will have an open discussion with interested Friends in the classroom at the back of Phelps-Stokes Chapel.

GROUP SINGING

General sing tonight in Danforth Chapel (back of Draper Hall) from about 9-10:30 PM (after the evening program).

BIG BAND DANCING

Wednesday - 9:15 PM
Woods - Penniman Gymnasium
(next to Alumni Building)

POOH STORIES

Come hear a scintillating reading from Winnie the Pooh by the internationally known raconteur, Hannah Pearce, Wednesday at 10:45 PM on the grass outside the Alumni Bldg.